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LONDON LETTER.

London, January 11th, 1911.

On Jan. 20 the inaugural London Exhibition of the National Portrait Society will open at the Grafton Galleries. Its membership includes such distinguished portrait painters as John Sargent, Shannon, Wm. Orpen, Nicholson, P. Wilson Steer, John Lavery, Bernard, Rodin, Boldini, Gandara, Herren, Liebermann, and Klinger.

The increased appreciation of D. Y. Cameron's etchings was shown by the prices obtained for them at a recent sale at Christie's. The Clyde Series, a set of twenty plates in a portfolio were acquired by Messrs. Connell for eighty-two gns. They were published for twelve gns. in 1890. "A Lady in a Hat" bought by Helen Dodd, "Bowden," "Cadzow Castle," and "A Perthshire Village" bought by Messrs. Obach, all made thirty-eight gns. The last-named etching secured Mr. Cameron's election to the Painter-Etcher's Society.

Special interest is attached to the sale which will take place early in February at Messrs. Sothebys. The unrivaled collection of Cruikshank's drawings, which Captain R. J. N. Douglas has acquired during four decades will then be dispersed. This collection is supposed to be the completest yet offered at a public sale.

A. Wm. Remmison at Glasgow has been honored with the patronage of Queen Alexandra. She has purchased two watercolors, "Buckingham Palace" and "Sunset in the Highlands."

The decision of the Royal Academy to elevate one of the two associate engravers to full academic rank is causing much interest in the forthcoming Royal Academy elections. Frank Short and Wm. Strang, the two candidates, are both etchers of great ability. On the same evening two ordinary associates and an associate-engraver will also be elected. Two etchers of great distinction are D. Y. Cameron and Muirhead Bone, either of whom would add lustre to the Royal Academy. There is something ironical in according the lowest mark of official recognition to such a master etcher as D. Y. Cameron. The irony of the proceeding is scarcely less observable in the case of Muirhead Bone, who has long been regarded as one of the best British etchers.

Mr. W. M. Power of the Victoria Gallery, who already holds warrants from Queen Alexandra and his late Majesty, King Edward VII, has just been granted a warrant of appointment to King George V. Mr. Power is quite celebrated as a frame specialist and expert restorer and after winning the gold medal for picture restoration at the Franco-British exhibition was placed *Hors Concours* and made a member of the jury at the Brussels Exhibition this year. Mr. Power has always some old masters worth seeing at his pleasant little gallery next door to the American Embassy, at 123 Victoria St., and during January he has on view an especially attractive collection of color mezzotints after great masters.

A Discovery.

It is not often in these days that one can make a considerable art discovery, but I have just made one of some acres in extent; it seemed like miles, but I am assured it is not.

In the heart of "the city" where no one would expect to find works of art, and surrounded by wholesale warehouses, is a great square building with the name Martin van Straaten over the portal and an indication of Dutch tiles.

Within one can wander in and out, up-

stairs and down, and at every turn discover an art treasure.

The countries and periods are a bit mixed, one finds a Chinese god on a Chippendale chair, or an Adams mantle-piece supporting a pile of Spanish stamped leather wall covering, but the goods are there and of the right quality.

On my first visit, I saw rare tapestries, furniture, china, old ships' tiles, lamps, etc., and everywhere superb stained glass. On my second visit there called to me a large collection of old tapestries of various periods and exceptional quality. I noted especially a wonderful set representing the four parts of the globe in magnificent colors—a set representing the History of Don Quixote of first class weaving and texture, and a set of three beautiful Renaissance tapestries.

MEUX WHISTLER HERE?

A special cable to The New York Times from London says: Despite the authoritative statement appearing in Saturday's London Times over the signature of Miss Philip to the effect that Whistler's unfinished picture of Lady Meux was destroyed, Joseph Pennell told me to-day that he had good reason to believe the much discussed picture now forms a part of the Freer collection in Detroit.

Mr. Pennell, who has just returned from America, made a special trip to Detroit to see whether the picture was there, but admission was refused him by Col. Hecker, who is Mr. Freer's partner, the latter being in China.

Should the picture be in Detroit, the interesting question arises who sold it to Mr. Freer, seeing Lady Meux paid Whistler for it, always claimed it as her property, and by the terms of her will published the past week, devised it, "if it can be found, together with the correspondence thereon," to the National Gallery.



MRS. MACRAE (NÉE ROCHE)

By Sir Francis Cotes, R. A.

In Blakeslee Collection to be sold at Clarke's Art Rooms, Jan. 26.

The rarest and most comprehensive collection of old stained glass I have ever seen includes panels costing shillings or hundreds of pounds. One exceptional Swiss glass panel of late 16th century, depicts the division of prize money among the Swiss mercenaries; two small circles were very fine specimens of early Flemish 16th Century after Lucas Van Leyden, and many hundreds of others.

Old furniture is there in profusion, English (including some excellent Chippendale chairs), Dutch and French of the 17th and 18th centuries, old Dresden and Chinese porcelains, old Adams mantle-pieces and many garden ornaments.

I might go on describing for another column, but have sufficiently indicated that this prosaic building in the commercial part of London (quaintly named Little Britain) contains many treasures gathered from every port of Europe.

FAMOUS REMBRANDT INJURED.

A recent cable from Amsterdam states that Rembrandt's famous "Night Watch," was slashed with a knife by a vandal, who was formerly employed as a cook in the navy. When arrested he declared he cut the painting as an act of revenge, because of his discharge from the service. Although badly damaged, it is believed that the picture can be restored.

When the portrait of Philip IV, by Velasquez was bought by the Agnews it was stipulated by the owner that he should receive the most perfect copy that could be made, and the work was entrusted to Menzies, who formerly made the copy of the Rokeby Venus, which caused so much controversy as to the authenticity of the Venus in the National Gallery; one critic remarking that the canvas at Rokeby was the finer version.

PARIS LETTER.

A correspondent of the N. Y. Times sends the following to New York:

Almost as much excitement has been caused in France by the disappearance of a famous reliquary from a village church as was created in Italy by the theft of the Ascoli cope, which Mr. J. Pierpont Morgan purchased and later restored to the Italian Government.

The French reliquary the loss of which is now reported is believed to have gone to America. It dates from the fifteenth century, and was preserved in the church at Soudeille-sur-Ussel, in the Department of Corrèze. It is of enameled copper, represents the head of St. Martin, was exhibited at the Paris Exhibition in 1900, and was classed as an historical monument.

The Paris dealer who bought the reliquary now seems to agree that, judging by the character of the pearls and other precious stones which adorn it, the article which he was induced to buy is not genuine. As far as can be ascertained, the dealer was acting on behalf of American clients.

The situation to-day, therefore, is that there are two heads of St. Martin in existence. One has completely disappeared, while a copy which was made from it has been sold out of the country.

BOSTON.

Miss Elizabeth Wentworth Roberts is showing at the Doll & Richards' galleries until Jan. 25, a collection of her works comprising a group of thirteen paintings made last summer at Annisquam, Mass., and a group of cabinet-size sketches, studies and pochades made at Ponta Delgada, Azores, during a recent visit. The paintings are delightful in color and show a marked improvement in the artist's work. Her beaches with children are cleverly done suggesting Sorolla.

The belief that a painting purchased in Europe, consigned to a Boston art dealer and held by the customs officers at this port, is a genuine Van Dyck and was stolen from a Berlin Art Gallery, has been partly confirmed by the arrival here of an engraved copy of the picture. The art dealer to whom the painting was consigned believes that the canvas purchased for him is the Van Dyck in question.

The dealer said that his brother purchased the painting in France last Summer, paying \$40 for it. The customs authorities here confiscated the picture, although reduced in size and a greyhound, which appears in the original, is missing, because it resembled a portrait stolen from Berlin two years ago.

The picture stolen from Berlin was catalogued as "portrait of William II of Orange, by Anthony Van Dyck." The description of the portrait and an engraved copy agree in every respect, it is said, with the canvas at the custom house.

OBITUARY.

Mary Kollock.

Miss Mary Kollock, a landscape painter, died at the Presbyterian Hospital in this city, last week. She was a descendant on her mother's side of John Alden. She studied under Robert Wylie, at the Pennsylvania Academy and also at the Academy of Design and the Art Students League; afterwards going to Paris, where she spent several years in the Julien Schools. In 1897 she came to this country. Her chief works are "Mountain, Lake George," "Road to Mount Marcy," "Road in Normandy" and the "Italian Brigand."